

STUDENT PIANO RECITAL

At Salisbury
University



The Fulton School of Liberal Arts Department of Music presents

Christina Y. Dill

Saturday, April 26, 2008
2 p.m.
Great Hall, Holloway Hall

Salisbury
UNIVERSITY
www.salisbury.edu

Christina Y. Dill
Student Piano Recital
Saturday, April 26, 208
2 p.m.
Great Hall, Holloway Hall

PROGRAM

I

Ludwig Van Beethoven (1712-73):
Ludwig Van Beethoven (1712-73):

Elf Neue Bagatellen I
Elf Neue Bagatellen II

II

Fredric Chopin (1810-49):
Evard Grieg (1843-1907):
Evard Grieg (1843-1907):

Op. 68, No. 3: Mazurka in F
Op. 47, No. 4: Halling
Shepard's Boy

III

Gabriel Faure (1845-1924):
Wolfgang Amadeus Mozart (1756-91):

Op.56, No. 1 Berceuse (Piano Duet)
Sonatina II (Piano Duet)
Move I & II
Mov I Allegro
Mov II Andante Graquioso

IV

Dimitry Kabalevsky (1904-87):

Op.13 No. 1 Sonatina II, III.
Sonatina II Andantino
Sonatona III Presto

Piano Student Recital

Christina Y. Dill

Dill is a senior majoring in music. She is a transfer student from the University of Maryland Eastern Shore where she was a member of the Wind Ensemble and Jazz bands for four years. She is also a member of several jazz combos and volunteers and works with the Salisbury Symphony Orchestra as librarian. She is from Temple Hills, MD, and plans to pursue a degree in arts management after graduation.



PROGRAM NOTES

Ludwig Van Beethoven

Ludwig van Beethoven is regarded as one of the greatest composers in the history of Western music and the most dominant of the 19th century. As a young man Beethoven moved and settled in Viennese, Italy, where he quickly became the most renowned pianist after Mozart. Beethoven approached classical form freely and intensely. Beethoven took the Viennese Classicism of Mozart and Haydn to its limits and developed his own intensely personal style. Beethoven's new style of composition is acknowledged as the establishment of romanticism. As a composer of piano music Beethoven contributed to the development of the sonata, concerto and variation form. However Beethoven's most original contribution to Western music was the *bagatelle*. Bagatelle is French for a "trifle," a short, light character piece, usually for piano. Bagatelle's creation marked the beginning of the wide variety of character pieces to follow in the 19th century. Beethoven's bagatelle Op. 119 is reminiscent of his "late" period which represented a departure from the intense virtuosic "middle" period in forms Beethoven previously composed.

Frédéric Chopin

Frédéric Chopin was born near Warsaw, Poland, in 1810. Chopin studied piano at the Warsaw Conservatory and gave his first public concert at age 9. Chopin composed almost all of his music for piano and at 15 he published his first compositions. Chopin was praised as a musician by such composers as Franz Liszt and Robert Schumann, among others, and rapidly became famous. Chopin moved to Paris when he was 19 and remained there until his death. While in Paris, Chopin established himself as a teacher, and many of his compositions were written for use by his pupils, such as studies, preludes, waltzes, nocturnes, mazurkas and impromptus. Chopin used many musical ideas and styles from Polish folk music, and Polish dances and musical forms, such as the mazurka. The *mazurka* is a Polish dance of moderate tempo which is composed in triple meter with strong accents on the second and third beats. Chopin's music is best known for its melodic beauty, rhythmic freedom, harmonic variety and its many expressive moods which emphasized the Romantic Period.

Evard Grieg

Norwegian born Evard Grieg was a late Romantic composer of the 19th century. His mother Gesine was a fine piano teacher and taught her son from an early age. Grieg excelled at piano and studied harmony, counterpoint and composition at the Leipzig Conservatory, and he became a conductor and piano teacher in his adulthood. Grieg moved to Copenhagen where he married Nina Hagerup. Nina was an excellent pianist, but it was her beautiful voice that fascinated Grieg. Grieg was very much influenced by German Romantic composers such as Robert Schumann and Felix Mendelssohn. Grieg's style of composition was not purely Romantic and possessed strong Norwegian flavor which encompassed strong ties to folk tunes and rhythms. Like Chopin, Grieg was best at small forms, thus many of his compositions were "miniatures," brief fragmentary expressions of a single idea or mood. *Halling* and *Shepard's Boy* are reflections of Grieg's Norwegian folk style of composition.

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart's works are generally held to mark the peak of Viennese Classicism. Mozart is hailed as a composer who excelled in every genre and can be rightly regarded as one of the greatest composers in the history of Western music. Though Mozart's life was brief it exemplified musical excellence. Wolfgang received his musical education from his father Leopold, and he quickly showed aptitude, playing his sister's piano pieces at age 4 and composing from age 5. By the time Mozart was 6 years old he had begun a musical tour which would last for 10 years. During his tour Mozart played for kings and interacted with many great musical leaders of his time such as Johan Christian Bach. Mozart's busiest years were between 1784 and 1788; during this period Mozart gave numerous subscription concerts, for which he composed a dozen excellent piano concerti, in addition to private concerts for the local nobility. In 1784 Mozart also became a freemason at a lodge in Vienna and often composed music for meetings. Mozart also composed piano duets, also known as "four hand" piano pieces. Four hand piano pieces are the result of a series of concerts showcasing child prodigies. Mozart performed four hand compositions with his sister Nannerl, also an accomplished pianist and harpsichordist. Four hand pieces were arranged to allow two children to perform an arrangement consisting of a *Prima* and *Secunda* part together on one piano.



Gabriel Fauré

Gabriel Fauré was a French composer, pianist and organist whose music was barely recognized outside France. History has remembered him as one of France's greatest composers, and he has left behind a fantastic legacy of compositions and chamber music. As a child, his musical talents were exercised when he began to improvise on the local church harmonium and piano. However, it was only later that one of his teachers noticed his talent and recommended that he be sent to the new Louis Niedermeyer school of religious music in Paris. Fauré's main talent was in playing the piano, for which he earned distinction and many awards. Fauré's musical experience revolved heavily around the church. While in Paris Fauré found work as second organist at the church of St. Suplice. While at St. Suplice Fauré's job was to accompany the choir. However, sometimes during the services, Fauré and the church's "chief organist" would play "dueling organs" by improvising themes and alternating them back and forth. Fauré went on to become "Chief Organist and Choirmaster" at La Madeleine in Paris, where he worked for nearly 20 years. During this period, Fauré also began teaching composition at the Paris Conservatoire, where his pupils included Nadia Boulanger, Ravel and Enescu. Fauré was later appointed director of the Conservatoire in 1905 which allowed him to devote himself more fully to composition. Fauré's Dolly Suite is dedicated to Mlle. Helene Bardac, the daughter of Fauré's close friend Emma Bardac. The Dolly Suite is a set of miniatures for piano which evokes the innocence of childhood. Among the suite's miniatures is the calm and beautiful *Berceuse*.

Dimitry Kabalevsky

Kabalevsky was born in Saint Petersburg, Russia, in 1925. His father was a mathematician and encouraged him to study mathematics; however, in early life he maintained a fascination with the arts and became an accomplished young pianist, also dabbling in poetry and painting. In 1925, Kabelevsky accepted a place at the Moscow Conservatory where he studies composition and piano. In the same year he joined PROKULL (Production Collective of Student Composers), a student group affiliated with Moscow Conservatory aimed at bridging the gap between the modernism of the Association of Classical Music and the utilitarian “agitprop” music of the RAPM. Kabalevsky later became a professor at the Moscow Conservatory in 1932. During World War II, Kabelevsky wrote many patriotic songs after joining the Communist Party in 1940. He also composed and performed many pieces for silent movies and some theatre music. Kabalevsky was not as adventurous in his composition as his contemporaries in terms of harmony and preferred more conventional diatonic harmonies interlaced with chromatics and major-minor relationships. Kabalevsky’s most important contribution to the world of music-making is his consistent efforts to connect children to music. He wrote music specifically designed to bridge the gap between children’s technical skills and adult aesthetics. Kabelevsky also established a pilot program of music education in 25 Soviet schools. Kabalevsky wrote prolifically—four symphonies, five operas, eight concertos and many sonatas and quartets. The Kabalevsky’s sonatina is compiled or three movements. Each movement embodies heavy influences of Russian folk composition, and structure. I focus on movements II and III, which are the andantino and presto movements.

Work Cited

Frances, Clark. *Piano Literature of the 17th, 18th, and 19th Centuries*. Book.6B.
Ed. Louise Gross. Illionis: Summy-Birchard Co. 1956.
Classical Music Library. Research Port and Alexander Press for Salisbury
University. April 4, 2008. <http://internal.sulibrary.classical.com/>.



Acknowledgements

Mrs. Martha N. and the late Charles R. Fulton

Dr. Connie Richards, *Interim Dean, Fulton School of Liberal Arts*

Dr. Linda Cockey, *Chair, Department of Music*

Chris Demone, *Director, Event Services*

Karen Noble, *Administrative Assistant, Department of Music*

Calvin Robinson, *Program Assistant, Department of Music*

Nicole Mann, *Program Assistant, Department of Music*

Ushers: Members of the Salisbury University MENC Student Chapter No. 416

If you would like to make a donation to support other performances like this one, please make your check payable to the Performing Arts Fund and mail it in care of the Salisbury University Foundation, Inc. at P.O. Box 2655, Salisbury, MD 21802.

Please call 410-543-6385 for information regarding upcoming
Department of Music performances.

For more information about our academic program, please visit us on the Web at
www.salisbury.edu/musicdept.

Department of Music Fulton School of Liberal Arts

Salisbury University, 1101 Camden Avenue, Salisbury, MD 21801

Phone: 410-543-6385 • Fax: 410-548-3002 • E-mail: lecockey@salisbury.edu

